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OFFICE FOR AN ARCHITECT.—An architect wishes to sublet a part of his suite. The location is one of the best on Fifth Avenue. Send inquiries to ARCHITECTURE.

WE call attention to the announcement, in another column, of the conditions of the competition for the Traveling Scholarship of the Society of Beaux Arts Architects. The fund for this scholarship, which was suggested by the President, Mr. S. B. P. Trowbridge, has been generously contributed by the members of the Society.

THERE is a considerable feeling amongst the members of the architectural profession, that the American Institute of Architects owes it to its members to revise its organization and constitution in such a manner that architects will receive the consideration at the hands of the public to which they are entitled. We do not deny that the Institute has done splendid work in the past, but there are some features of its organization which are absolutely incomprehensible to the public and to many members of the profession as well. The very names adapted by the Local Chapters are misnomers, as long as the individual members of the chapters are not "ipso facto" members of the Institute, and this is further accentuated by the fact that a member of a chapter is not even sure of his election to the Institute, should he apply for membership therein under the present peculiar constitution. As an example of this situation and its effect upon the architects' legal status, it is interesting here to call attention to a recent examination of an architect, who appeared as a witness, in an action in the New York Supreme Court. The examining attorney had in his hand a copy of the membership list of the Local Chapter, and upon the examination turning on the question of the witness' qualifications to testify as to the customary charges, the following colloquy took place:

ATTORNEY: You are a member of the American Institute of Architects?

WITNESS : No.

ATTORNEY : But I hold in my hand a copy of a membership purporting to be that of the Local Chapter of the American Institute of Architects. I hand you this book. Does this book contain all the names of the members of this Local Chapter? WITNESS : Yes.

ATTORNEY : On page two I find your name. Are you not a member of this Chapter ? WITNESS : Yes.

ATTORNEY: But I understood you to say you were not a member of the American Institute of Architects. Can you explain to the jury how you can be a member of the Local Chapter of the American Institute of Architects and yet not be a member of the Institute itself?

It is unnecessary to say that the architect upon the witness stand could not explain. No amount of testimony could make it plain to either the jury or the Court how this paradoxical position could be occupied by the witness, and the testimony which had been favorable to the party for whom the architect appeared lost almost its entire force through the ridiculous position in which the constitution of the Institute had placed the witness. As long as the names of the Local Chapters are retained as they are, it is essential that election to membership in the local and national bodies should be coincident. As the situation is at present, a man elected to the Local Chapter is not even sure of his election in the national body if he applies, and there is a further suspicion on the part of a large number of men, that the Institute has unfortunately got into the control of a small body of men, who dictate its policies and absolutely control its membership list, without regard to the rights of men, who, upon the professional qualifications, have a right to expect immediate election on the strength of their position in the profession. The officers of the Local Chapters frequently fail in their duties as well, as they do not seem to realize that as Chapter officers they owe a duty to the profession at large, and in a very recent instance the president of one of the most prominent Chapters

of the country declined to testify for a fellow member, simply as to the schedule of charges, and in consequence of which this member was compelled to secure other architects to appear for him, whose testimony was by no means as weighty in a court of law as that of the president of his Local Chapter would have been. The members have a right to expect that the officers elected by them to preside over their association, will give up their time, when necessary, in order to assert the principles upon which the institution has been founded. Notwithstanding the fact that a member of a Local Chapter is not guaranteed election in the national body, by reason of his membership therein, the Institute has been recently circulating, amongst all the Chapter members, irrespective of their membership in the Institute, a circular asking for subscriptions for the purchase of the Octagon House for a national headquarters in the city of Washington. Even members recently rejected by the national body received such an appeal.

AT last the Mayor of New York has appointed a committee to consider a prominent plan of improvement for the metropolis, and the architectural profession may congratulate themselves upon the fact that New York may, at some future time, become aesthetically satisfactory as it is commercially prosperous. This is particularly important for the reason that the country naturally looks to New York to do these things in a wiser and better manner than any other city. There is, however, one great disappointment in the personnel of this commission, for out of the fifteen names appointed by the Mayor there are three engineers, eleven laymen and but two architects, one of whom is the landscape architect of the Park Department. It is, therefore, evident that as far as the expert advice which may be furnished the commission is concerned, the schemes that are apt to be suggested will be considered

much more from an engineering than from an architectural standpoint, and as this commission is appointed mainly from æsthetic reasons it would have been better if the architectural profession were more largely represented. Within a year the commission will undoubtedly prepare a general scheme of improvement for the city, providing not only for the proper construction of outlying districts, but also for the widening of older streets and for the development of dock systems and grouping of public buildings, and however much one may regret the professional makeup of the commission, it is a distinct advance on any previous step taken by New York in the same direction. The architects can also find cause for consolation from the fact that the new administration has, by the appointment of Carrere and Hastings as architects for the new bridges, recognized the principle laid down by their predecessor

that engineering works cannot be properly constructed without due regard for æsthetic construction.

THIS is an age of concentration of effort and specialties. Each man or group of men deems it necessary to combine for mutual protection and then to perfect themselves to the fullest extent in the specialty which they adapt. This principal is usually admitted by every man as applying to the particular industry in which he is a worker, but at the same time he frequently denies a similar right to other men. Two cases of this illogical attitude are particularly prominent at this time. In the building strikes in New York City the bricklayers are fighting for the recognition of the union, and while their employers, through their own association, are opposing such recognition, they at the same time are fighting

the fire-proof interests who insist upon setting their own product. Each body of men, although opposing one another, are fighting for exactly the same principle and are striving to reserve for themselves as much work as possible. The architects themselves are not free from taking this same view of affairs. One of the tendencies of the times which is distinctly in accordance with the trend towards specialties is that interior decorations frequently are taken out of the architect's hands and placed with decorators who both design and construct the work. The architects consider that this is a distinct violation of the arrangements which exist between the architect and contractor and point out that the decorator acts not only as a competitor in the architect's line, but also solicits work from the architects as well. The position of the employers in the building trades in opposition to the fire-proof concerns is exactly similar. Each of us wants the greatest liberty to deal with other trades, but insist upon a close corporation when it comes to our own. We do not

attempt here to discuss the ethics of this position, but the public generally is beginning to realize that some restrictions must be placed upon all combinations, whether of labor or capital, which shall prevent strikes which injure not only the trades responsible for these unfortunate breaks in the continuity of industry, but also cause great financial distress to the entire community, the greater part of which is entirely unable to influence the situation in even a minor way.

Arbitration seems to be the only remedy, but this arbitration must have some legal force behind it in order to be of any value. The principle will undoubtedly be established in the future that no body of men has a right to stop the wheels of industry to the injury of the whole community any more than an individual has a



Architects of To-Day.

MR. BENJ. W. MORRIS, JR.

right to personally assault a man with whom he may have a dispute. The public has a right to demand that both sorts of controversies must be settled in a peaceful way without resource to force, and during the time of settlement industrial conditions must not be disturbed and the innocent made to suffer. The New Zealand compulsory arbitration law undoubtedly has its serious defects, but legislation in this general direction seems to be the only remedy to prevent these industrial disturbances in the future.

AT this time when in the construction of American public buildings mural decorations are fortunately being considered as a necessary part of such structures, it is advisable that attention be given to much misdirected effort which the painter thinks it necessary to embody in the subjects with which he elects to decorate the wall surfaces of municipal and other public structures. Unfortunately one of the first great decorations done in recent years in an American public building, namely, the series representing the "Search for the Holy Grail" in the Boston Library and others in the same building represented subjects entirely foreign to the American spirit and these were in turn followed by many similar efforts in various parts of the country so symbolical in character that a guide became necessary in order to understand their import.

While the many associations formed for that purpose are arousing an interest in local history, are performing such excellent service, there is no reason why public buildings should not tell upon their walls the history of the locality in which they are placed. The French painters, generally, to whom we look for inspiration in this line, have led the way and it is unfortunate that we cannot apply the same principles which filled the public buildings of the French Republic with pictures illustrative of their then natural glories, should not be followed in our own environments. Boston, which has furnished one of the most conspicuous examples in the wrong direction, provides as well an excellent example of the right sort of thing. The decoration of the new State House on Beacon Hill, tells the story of Boston to every visitor and at the same time fulfills its æsthetic purpose in a most satisfactory manner.

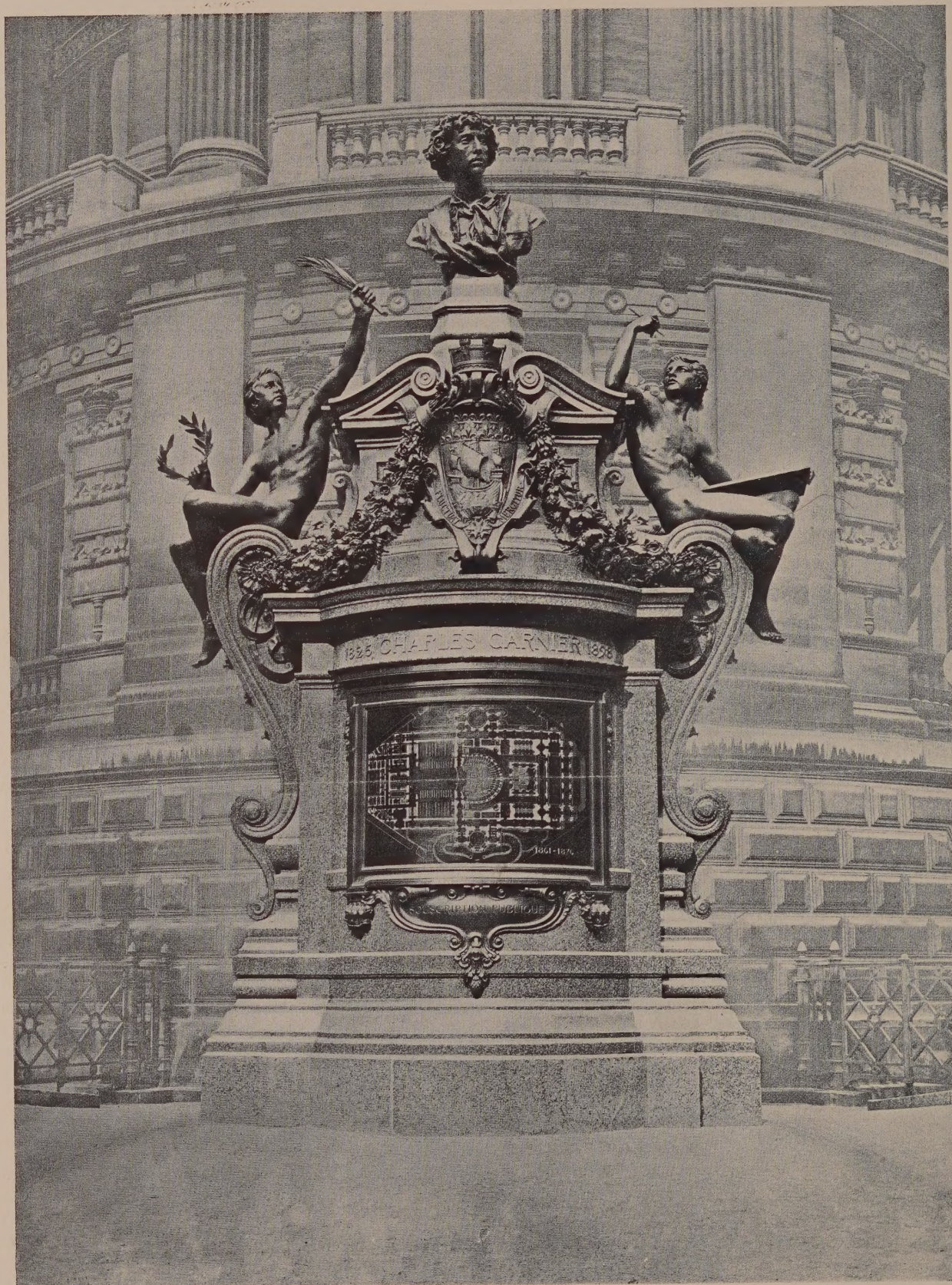
A RECENT circular received by many architects from the manufacturers of metallic window frames and sashes advises them to "Submit your plans with the necessary particulars to the Insurance Exchange either directly or through your broker for more specific information." Considering the many complaints received from architects in the past as to the attitude of the insurance authorities, this advertisement indicates that the gentlemen representing the insurance interests, have at last recognized that it will be mutually an advantage if an opportunity is given for the architect to receive more specific information than they have been able to obtain in the past. We are still awaiting a report of the conference between the Insurance Exchange and the Underwriters and the New York chapter of the A. I. A., and we hope to be able to present the result of this conference next month.

THE Grand Jury of the County of New York for the month of March thoroughly investigated the causes of the recent collapse of the Darlington Hotel and in presenting the indictment made the following recommendation which we quote here on account of the influence which it is sure to have upon all future legislation effecting the practice of architecture:

"We recommend that the erection of steel or iron buildings without the immediate supervision of the original architects or a competent expert in such construction, licensed by the city of New York for that purpose, be prohibited by law, and we deprecate the practice of some architects in selling their plans without supervision."

The immediate effect of this recommendation and the recent conflagration and disasters which have occurred in Baltimore, Chicago and New York, will undoubtedly be a pretty thorough overhauling of building statutes in all large centres of population, and it behooves the architectural profession to speak out with no uncertain voice, in order that these statutes shall not be revised without the architects being duly considered as the most competent body of men to advise as to these changes and in order that the new laws shall not be enacted in the interests of special constructions. Several states now have laws upon the statute book providing for the licensing of architects and placing restrictions upon the preparation of drawings by men who are not licensed. All of these laws, however, fail in providing that the construction itself shall be superintended by a competent person, architect or otherwise, and usually in large centres of population the law places the responsibility for such superintendence upon the local authorities. It must be evident to any one who will examine this proposition that such superintendence in the larger cities, at least where steel constructions are the rule rather than the exception, cannot be satisfactory and in the recent testimony given before the Coroner's Jury in New York at the Darlington inquest the inspector of the steel work showed that he had so many buildings to examine that the time at his disposal only allowed him to visit each building for about fifteen minutes every two weeks. It also showed that he had failed to discover that the steel work of this building was being erected from an entirely different set of plans from that which was approved in the Bureau of Buildings. Aside from all this, and even if the building were constructed in the best possible manner, it must be evident to any thinking person that emergencies may arise where instant remedies must be applied by a competent person continually upon the work if accidents are to be avoided, and the families of the twenty men whose lives were sacrificed in the building from incompetent superintendence, cry out that this evil must be remedied.

The Superintendent of Buildings of New York is now quoted in favor of such legal restrictions, and at present the public has a right to ask what and who is an architect. The law gives no answer. As long as this condition of affairs continues, the lives of the workmen as well as the capital invested in large buildings are apt to be sacrificed to incompetence in a position where expert knowledge should be the rule. Strange as it may seem, a portion of the architectural profession itself has been and is still opposed to this sort of legislation, but whatever the profession itself may think of the matter, the public has a right to demand that the man who calls himself an architect shall show his legal fitness for the responsibilities which are imposed upon him by the practice of his profession and that the owners of buildings in large cities shall be compelled to employ as superintendents those who have proved their competence and on whom legal responsibility may be placed in case of failure. It is true that it would seem unjust to apply these stringent laws to the erection of the smaller frame buildings in more sparsely populated portions of the country, but we can see no reason why this should prevent the enactment of statutes applying to building in which risks such as were taken in the Darlington, exist.



MONUMENT TO CHARLES GARNIER, PARIS.

M. J. Pascal, Architect. M. Thomas, Sculptor.

CLIENTS AND THEIR REQUIREMENTS.

A GREAT deal of the work done by the profession is of a discursive character. It refers to interviews with clients about site, the plan and design of the intended building, about cost, legal business negotiations, and a variety of other matters of an informal kind. In these interviews the education, culture, and experience of the professional adviser are called into exercise. They depend upon what he has seen and read, rather than upon his actual acquirements as an architect. As a rule the average practitioner is not a widely read man; he may have good business qualifications and practical knowledge of building, but his acquaintance with subjects outside his own vocation is often not equal to that of a client who has moved in a different sphere of life to his own, who has traveled much, and has a general acquaintance with men and letters. A client of this sort may come to him with the keen sense of the requirements of a gentleman's residence, and even a knowledge of architecture that may embarrass him, of a type of plan or a mode of decoration about which he knows very little; and it is expecting too much to find his requirements or hopes realized in the design. No doubt such a case is a rare one, but it occasionally happens. The client's ideas are distinctly of a more advanced order than his architect is accustomed to satisfy. The client is disappointed at the result, and may even think he could have designed a better house himself if he could only have put his ideas into the shape of plans and elevations. But it is so hard to bring one's preconceived views to the test of the standard required. There are plenty of business men, too, who have a better sense of what they want than the architect can give them. They know the details of their business or trade better, but they have not the means of putting their wants into a practical shape. These are the men whom the architect is often confronted with; individuals with clear ideas of their wants, but unequal to the task of putting them into form. In short, the function of interpreting another's wants and tastes is one of the most difficult. The only way in which it can be learned is to place oneself as nearly as possible in the position of the client, to try to see as he sees, to enter into his business habits and tastes, to try to realize his surroundings and mode of life, which can only be done by a study of the details of his business and character. If the architect could spend a few days or weeks with his client observing closely his talents and tastes or his business requirements, a better idea could be gained than a short interview affords. But such a thing is impossible. Instruction by word of mouth or writing is the only way that is available, and, of course, a great deal is taken for granted on both sides, which may mean a considerable divergence from the intentions of the client. Thus the latter's instruction about requirements is assumed by the architect to be in accordance with ordinary types, whereas the client intended something widely different. Where the latter can understand plans, the architect's duty is simple. He can submit sketches of one or two types of house and find out exactly what his client desires. The gentleman who is fond of sport will require a very different kind of house to a country gentleman who entertains largely or has a hobby of one kind or another. A great difference arises in habits and tastes which no perfunctory verbal instruction would reveal; but the architect is presumed to know, and this presumption on the client's part constitutes one of the troubles the professional man has to diagnose. Of course, these difficulties are greater in the case of a man whose education and tastes are much inferior to those of his patron. He cannot enter so keenly into his client's tastes, his

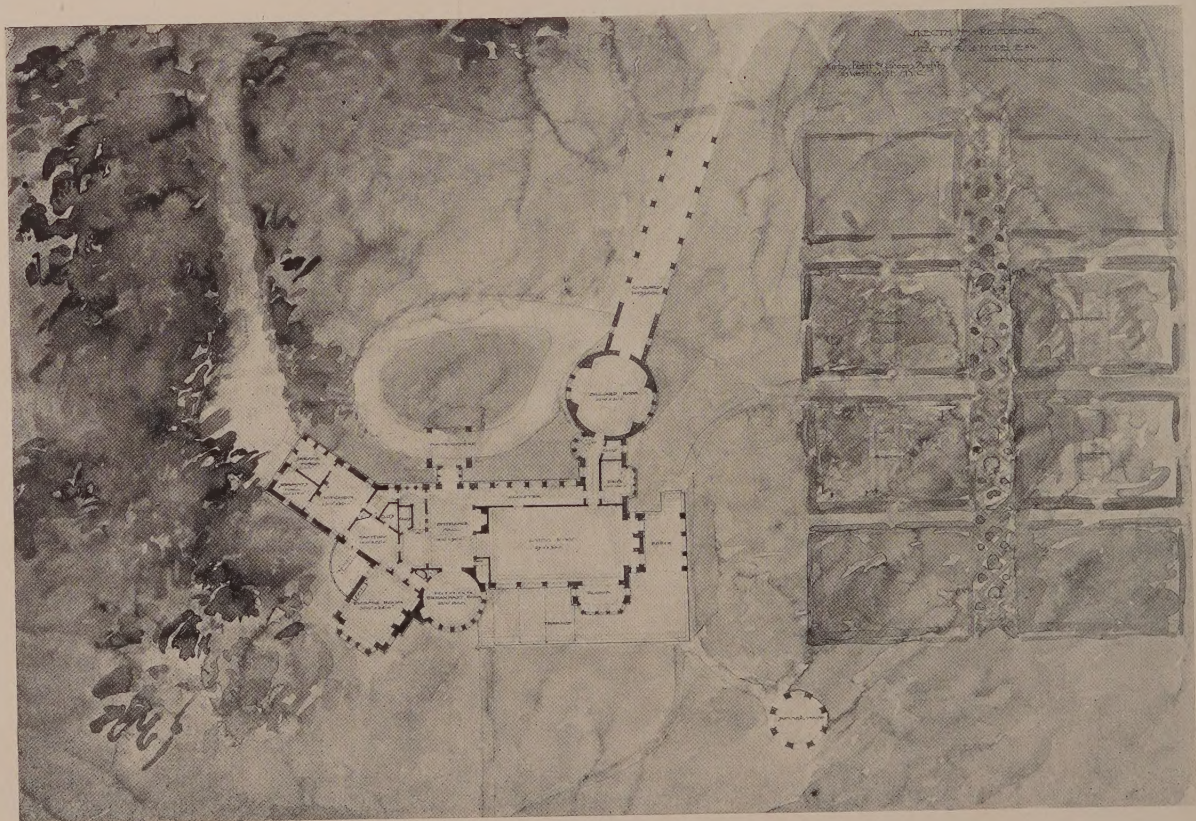
sympathies are widely different, and it is impossible for him to see, eye for eye, as his client does. The consequence is, the design is not a success—there is a note of discord apparent.

If we consider the other and larger class of clients which the profession have to treat with—the uneducated man whose wants and tastes are on a much lower level, and who has to be instructed up to the standard of respectable society, the case is different. The architect must lower his standard, as he cannot always manage to raise that of his client. It must be a compromise. This sort of client has been brought up with strange and prejudiced ideas of all architectural matters; he does not know anything about plan, which is an enigma to him; nor can he express himself intelligibly as to his requirements. In a majority of cases he does not know what he wants; the professional adviser has to diagnose and find out the requirements and tastes of his client, and the tact and method of ascertaining these are not the gifts of everyone. Consultation is one of the means open to the architect; it must be a free rather than a formal act of deliberation—a meeting to take counsel together to elicit from the client the real wishes he has in view. Having ascertained these, the adviser is better able to make a decision as to the kind of plan and design that will be suitable. But with clients of this kind there is often a dictatorial attitude assumed on the part of the professional man, who puts before his employer a design in a sort of “There, that-is-the-plan-that-you-want” way. No doubt there is much to disgust the sensitive architect; this kind of client is always thinking that as he pays he ought to have what he likes, that the architect has only to submit drawings or pictures that will satisfy his views and taste. Fashions and popular notions die hard, and if the architect cannot persuade his employer to abandon a particular fad, he will be doing his duty in dissuading him and advising him to adopt another plan less open to objection.

PROFESSIONAL CONTROL.

THE influence of the professional architect in matters outside the actual building is somewhat doubtful. At one period the architect possessed considerable power in all that appertained to the fitting up and decoration of buildings; his work by no means came to an end when the contract was completed, he often exercised considerable influence in the design and selection of the furniture and the decorations. Such was the case in days of the Early and Later Renaissance and during the Gothic Revival; but towards the latter half of the last century, owing to the great development of the industries connected with building and the rise of special trades and crafts on a commercial basis, the architect's influence waned, and to-day he is not consulted about matters which once claimed his attention. The principle of the division of labor and the rise of specialism are, of course, one reason. The increasing demands made on the profession in the design of buildings, the legal and statutory requirements and municipal regulations, the increasing complexity of design have all been contributory to the separation of the architectural from the minor arts and crafts. It is now thought enough that the architect should devote his skill and time to the design and superintendence of the structure, leaving all other matters of interior fittings and embellishments to the commercial tradesman and art decorator. But we are constrained to ask the question: Is such a separation of the building from its equipment and decoration desirable in the interests of art? It may be in existing circumstances necessary, but is it beneficial?

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COUNTRY HOUSE AND GROUNDS, GREENWICH, CONN.

Kirby, Petit & Green, Architects.

(Continued from page 53.)

The experience of the last half century has proved the contrary; that the separation of architecture from the other crafts has been detrimental. Even the advantages of specializing those which result from confining one's attention and labor to one department of work have not counterbalanced the loss of a ruling motive in design and continuity of thought so necessary for a harmonious result. In purely mechanical work, in engineering construction and certain branches of trade, a division of labor has been a gain on the whole—wherever, in fact, repetition and multiplication of parts require expert skill; but, as we have observed before, the principle does not hold good in architecture or art, where the personality of the artist is an important factor. This is recognized more and more in comparing American with Continental designs and workmanship. In the former there is wonderful mechanical minuteness and accuracy of parts, but unity of conception is often lacking; in the latter the idea of the designer runs through, and there is marked individuality of treatment. We do not say that all buildings need the same architectural motive. In those like a row of dwellings all of the same type, or a number of pavilions repeated, it may be desirable that the architect should confine his attention to structure, and another expert see to the fittings and sanitary arrangements, and such is practically the case; but in structures like residences, town halls, churches, schools, and the like, the architectural intention or "mind" should be observed throughout, in the various trades, the fittings, equipment and decoration.

ARCHITECTURAL PRACTICE.

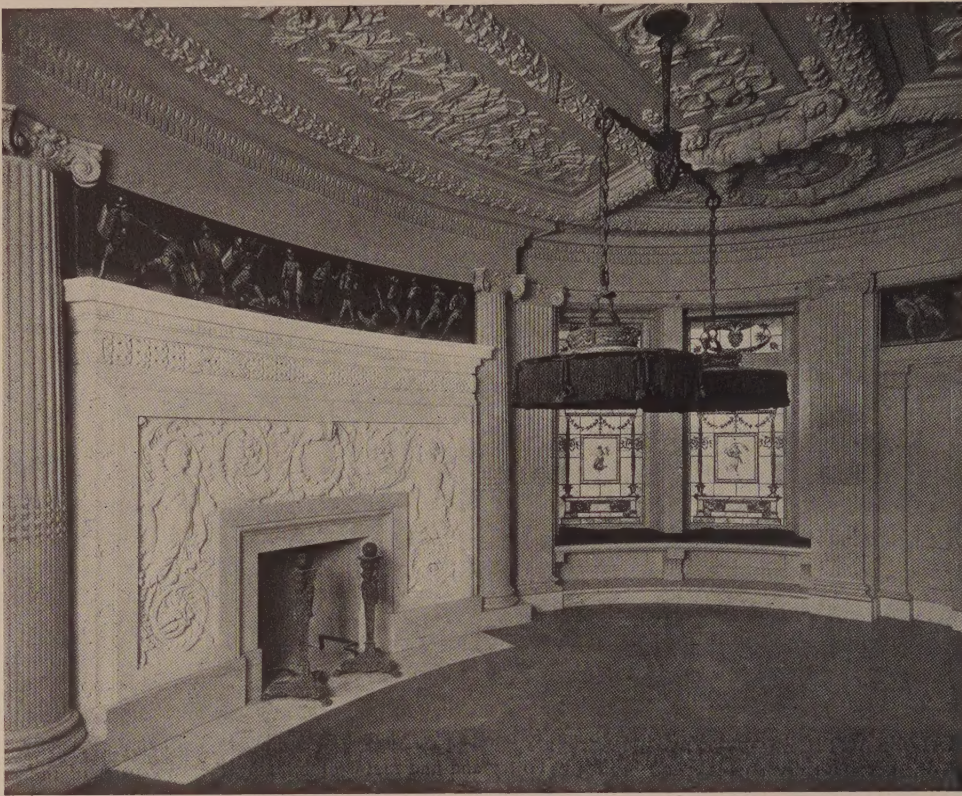
H. S. WHITE.

THERE is a prevailing idea that the architect's work is practically done when the contract drawings are finished, that after that period he can retire and watch his design being carried out. The period of architectural conception and incubation is no doubt the most important and vital—all the possibilities of the scheme are foreshadowed; but it is all anticipatory: the realization may prove far from equal to it; indeed, it may be even a failure. The rough sketch of the painter on canvas is not the picture itself, though it may fairly be taken to be some guarantee of the real performance, for the same hands will carry out the composition, and the same scheme of color can be followed. And the same with the sculptor's model; it is the work of the artist himself, who wishes to express in clay the lineaments and to suggest the form his finished work in marble is to take. In both these instances the design and execution are the work of one person. It was always so in the art of the past. In stone and wood carving this fundamental condition helped to produce the unity and vigor of the real work we are so fond of reproducing. The two functions are now quite separated; the architect or designer has his own office, or studio it may be, miles away from the actual building that is being carried out. He conceives an able design, full of invention and individual power; but so long as it remains on paper there is no reality about it; the drawings, in fact, may be and generally are made by an artistic draughtsman who knows very little about the materials and workmanship necessary to carry it into execution; the architect sends it out as his own. The transaction is a business one complete in itself; but it stops short of the real thing. It is made a matter of payment at so much on the estimated cost, or the designs are prepared for a premium, as in competition. The client bargains with the architect to prepare a design to include everything for so much—this is one transaction; and the latter enters into another

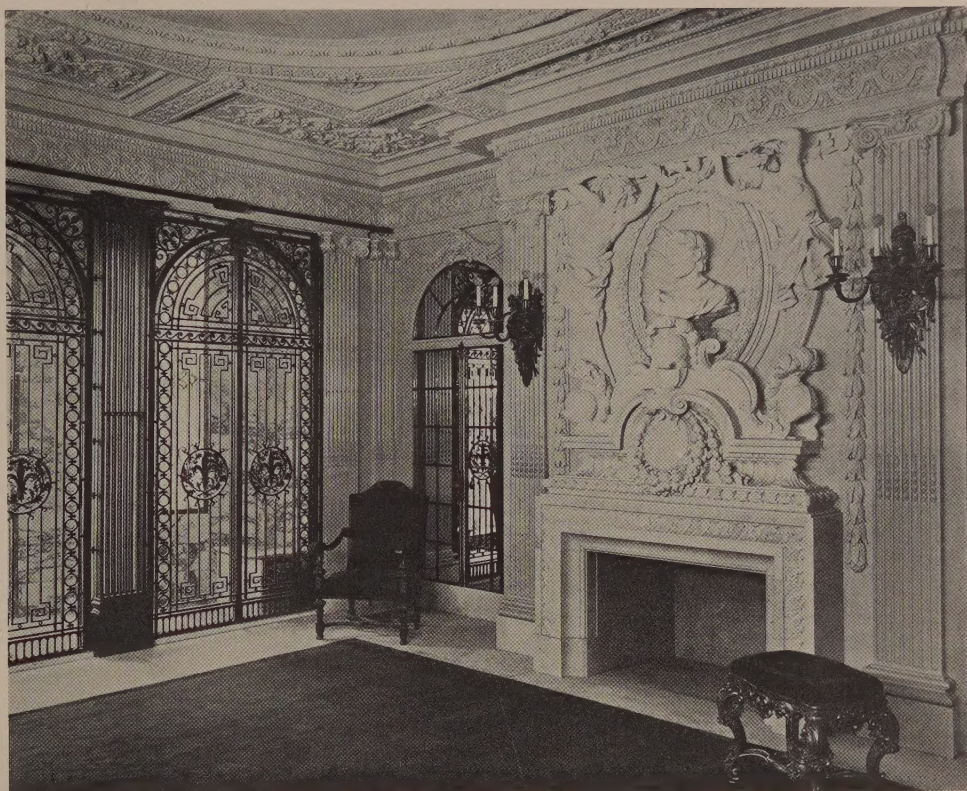
bargain with the builder to carry it out at often the lowest rate—this is another and different transaction. There is no connection between the architect and the builder, who may be as far as opposite Poles out of sympathy with each other. For, as one writer who speaks of the false position of both parties observes in regard to carving: "When one makes a 'design,' and another carries it out, the 'designer' sets his head to work (we must not count his hands, as they only note down results in a kind of writing), a design is produced, and handed over to the carver to execute. He, the carver, sets his hands and eyes to work to carry out the other man's idea, or, at least, interpret his notes for the same, his head, meanwhile, having very little to do further than transfer the said notes to his hands. For very good reasons, such an arrangement as this is bound to come to grief. One is that no piece of carving can properly be said to be 'designed' until it is finished to the last stroke. A drawing is only a map of its general outline, with, perhaps, contours approximately indicated by shading." The observation is equally true with regard to the relation between the designer of a building and the contractor. Even if the architect furnished a full-size model to the builder, he ought to be able to modify his design at every step of the progress of the actual building, to alter his intention as the work develops under his hand. But in the modern sense of these vocations each is regarded as finished or complete in itself. So it is the architect's work at the present day is that of making "designs" for buildings. Whether these are really carried out in the true and honest meaning is not essential, as it ought to be.

To try and find means of bringing the two parts of the one art together again, to unify the efforts of designer and builder or craftsman, that they may again co-operate, is the chief object we ought to have in view. So long as the architectural profession are content to remain as they are, so-called designers of buildings, their work amounting only to architectural draughtsmanship and routine, they are perfectly independent of the actual result, and have not realized the full meaning of their art. In the practice of modern architecture it is obvious to all that the two branches of the profession to which we have referred are not actuated by a single aim. The two parts are not identical. Designs are made for buildings to satisfy a client or a committee, quite apart from any consideration of fitness or artistic merit. A client wants to build a villa that will be up-to-date and moderate, or a committee to select a design for a building that will be attractive, or that will enable them to obtain funds. Consideration of adaptability or cost scarcely enters into their minds, and the architect prepares a design without reference to the actual conditions. He makes it as a speculation as attractive as he can, as a finished set of drawings that can be treated or used as a design for a building, whether built or not. Its one aim is to be a representation, a kind of showcard. While the designer's aim is to make it attractive, the builder's aim is to build it at the least cost. The two ideals are not the same; one appeals to the senses as reached through the eye, by lines and perspectives and shading, the other to the practical requirements of the occupants, to the real sensible qualities of building materials, to the sense of convenience and comfort. In the plan, it is true, the architect touches more directly the real design of the building, as plan appeals most to the actual wants of those who use the building. A good plan, accompanied by an outline elevation or two defining the proportions and main features intended, may actually convey the architect's meaning more truly than an elaborately tinted and shaded elevation, which

(Continued page 58.)



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(Continued from page 55.)

cannot be executed to produce the same effect. Those who have the largest experience in building will agree that a set of highly-finished drawings are very delusive, as they do not actually represent facts, materials, and real details. These generally evolve themselves during the execution of the work; the original intention is modified, and the details are changed and developed under this architect's hand as the work proceeds. Finished draughtsmanship may be excellent in conveying the appearance and details of old buildings to the eye—in this case it is representative of work actually executed—but to indicate the intention of a designer of a new building by a finished drawing is to forestall the real design. It either exceeds the realization, or does not do justice to it, the exceedingly fidgety and dotty drawing exaggerates immensely the effect of the design; thus the "liney" drawings we often see make a comparative quiet and simple design look fussy, and seldom represent the real details, as they abound in unnecessary lines. When we speak of the architect's design for a building, we mean the actual work. This is the only true sense in which it can be intended; but nowadays his "design" means the conception on paper of a drawing. In this sense draughtsmanship has grown to be an art of itself, and the more finished the drawing the more the public appreciate the work. The more elaborate and costly it is the better. But when we come to consider architectural practice from the point of view of the builder, all is changed; the detail and ornament must be cut down, the amount of tender must not exceed a certain cost, the arrangement must be equal to the demand made, the sanitary construction must be perfect, the heating and ventilation adequate, the rooms planned with particular reference to all those who occupy the building, the materials and construction above reproach; matters which very considerably modify the design as represented by the draughtsman. And it is this practical side of the picture which has so little to captivate the designer and the client; it is the translation of design into matter-of-fact business. Those who make a good business as architects prefer the former side of the work; there is no trouble in negotiation, the labor in preparing sets of plans and elevations after the design has been agreed to is light compared with the responsibilities of carrying out the design, the periodical supervision of the building, and the trouble inseparable from having to do with an evasive and litigious contractor who is constantly on the alert in taking advantage of details of construction, in evading specification provisions, and in putting inferior material and workmanship into the building. When the profession begin to realize the two-fold character of their calling, that the design of buildings is not completed when the contract drawings are finished, that they are only instruments in the architect's hands to effectually carry out his intentions, they will have a more satisfactory view of their art, and their work will be more thorough and honest. For the purpose of enforcing their remuneration and their claim to their drawings, architects avail themselves of this argument: that drawings are their tools, and have no other value; yet it is strange that if this is so, so much value should be attached to the design apart from the supervision of their work. Architecture will be more honest when the profession return, so far as they can, to the ancient idea that design and craftsmanship are one, and must go hand-in-hand, that they were never separated as they are now. To try and unite the two branches is the one way, and this must be attained by reconciling the designing with the supervision of buildings. The architect can at least endeavor to make his drawings more practical, even if by so doing he sacrifices something of draughtsmanship and finish;

he must bring them into line with actual facts, not put more lines in his elevation than is really necessary to indicate detail. He must look at the execution of his design as its natural complement. They should be treated as one. When drawings are made to explain a design, to suggest a method of construction, they are valuable aids; but very often they are puzzling and enigmatical to the workman: they show eccentric and wasteful modes of work, they are arbitrary instead of being explanatory. The consequence is the builder rebels, or does the work in another or less troublesome way. Supervision of buildings is distinctly a part of the work of the architect, though it is generally regarded as a subordinate duty which can be intrusted to anyone who is practical. In the designing or office part of the architect's duty, every effort is made to attract the client, and to show a building that would, if properly executed, cost much more than is intended to be spent; but when we come to the executive function we find other counsels prevail. The system of selecting the lowest tender is a strong temptation to the builder to resort to cutting prices, which means, of course, a lowering of the standard specified. Advantage will be taken by the contractor of a certain class to secure "extras" or to evade the clear provisions of the specification. The hard bargaining, cutting and contriving, and giving and taking very seriously contradict the architect's former work; the design is whittled down in substance, details are simplified, ornament omitted, often with advantage, but the building suffers in the long run. It is certainly the architect's duty to prevent these opposite influences as far as he can. Of course, the primary step is to study economy and simplicity in design so as to avoid the necessity of low tendering. But he can also do a good deal in the progress of the work in co-operating with the builder and the workmen, in agreeing upon methods of workmanship and material, in visiting the workshops, and in the selection of goods from different tradesmen. A thorough knowledge of construction and the processes of building is essential. We are beginning to realize the value of technological training; but at present such instruction is confined to students engaged in the practical work of building, to craftsmen especially. This no doubt is a great gain; the trades connected with building are often incapable of grasping the principles of design; they are often deficient in elementary knowledge of physical science and drawing, and of expressing their ideas with precision. When they have mastered these elements, we may look forward to a more intelligent appreciation of the architectural reasons of design than they now possess, and they will be able to approach nearer to the standard required by the profession. But this training is perhaps beginning at the wrong end. We want leveling-up at both sides. The architectural student is at present very much in the hands of those in our schools who are attempting to impart practical knowledge by precept and example, without reaching down far enough to the technical methods of the workman. The class and office instruction have been mainly confined to drawing and historical details of building; and between the architect and the workman there is still a gulf to be bridged. We cannot lose sight of the indifference of the younger professional man to the methods of work of the building trades. He places a scheme or design in their hands, which to them appears arbitrary, and he expects it to be carried out. Therefore we think a more thorough educational system ought to begin at both ends. The architect and designer must be able to show those who carry out his designs that he understands their materials, difficulties, and limitations; that his ideas are reasonable and practicable, and upon these conditions he is more likely to influence them.



PLANS, MUNICIPAL BUILDING, BOROUGH OF BROOKLYN, NEW YORK.

Wilkinson & Magonigle, Architects.

For Elevation see ARCHITECTURE, March, 1904.

The Society of Beaux Arts Architects

INCORPORATED 1894.

S. B. P. TROWBRIDGE,
President.

WHITNEY WARREN,
Vice-President.

A. A. STOUGHTON,
96 5th Ave.,
Secretary.



JOSEPH H. HUNT,
Treasurer.

LLOYD WARREN,
3 E. 33d St.
Chairman Committee on
Education.

THE Society will hold a series of competitions beginning on Saturday, April 16th, for a foreign scholarship.

The sum of \$2,000 has been set aside by the Society to defray the expenses of this scholarship, the winner of which will be expected to spend two years abroad, try for admission to the Ecole des Beaux-Arts and remain in Paris at least eight months out of the two years studying in an atelier of architecture. He shall also be expected to send back to the Society measured drawings and projets at the end of the first and second years, which drawings shall be the property of the Society for five years, after which they will be returned; and he shall submit to the Educational Committee for approval a scheme of the way in which he intends to spend the remainder of his time abroad.

No one over twenty-eight years of age shall be allowed to compete.

There shall be two preliminary and one final competition.

The first fifteen men who have the greatest number of values obtained in the competitions of the Society, and who shall give notice of their intention to compete, shall be exempt from the first preliminary competition.

The first preliminary competition, consisting of a twelve-hour esquisse-esquisse is open to everyone and will be held on Saturday, April 16th, from 9 a. m. to 9 p. m., in

New York—At the Architectural Department, Havemeyer Hall, Columbia University.

St. Louis—Apply for information to Professors Mann or Spiering, Washington University.

Chicago—Apply to Mr. B. E. Holden, 175 Dearborn Street.

Providence, R. I.—To Mr. E. B. Homer, Rhode Island School of Design, 11 Waterman Street.

Philadelphia—To Mr. Paul A. Davis, 907 Walnut Street.

Syracuse, N. Y.—To Prof. F. W. Revels, Syracuse University.

Washington—To Mr. Theodore Pietsch, Cosmos Club.

Ithaca, N. Y.—To Prof. John Von Pelt, Cornell University.

These are the only cities in which exercises will be held.

The second preliminary competition shall be open to the fifteen men having the most values in the competitions of the Society of Beaux-Arts Architects and five others chosen out of the participants in the first competition. This second competition shall consist of an esquisse-esquisse rendered en loge during twenty-four consecutive hours, beginning at 9 a. m. on Saturday, April 23d. The localities where this shall be held will be communicated subsequently to those eligible to compete.

New York students desiring to compete must notify the Committee; those in other cities must notify the gentlemen mentioned above, before Wednesday, April 13th.

For the final competition five students will be chosen from the second preliminary, who will go en loge on Saturday, April 30th, for the esquisse in New York. The finished drawings will be rendered en loge under the surveillance of the Committee in New York only, and must be handed in to the Committee on Monday, July 4th, before noon.

The scholarship shall be awarded to the winner of the final competition, and the four other competitors shall receive \$100 each, provided the Committee considers their work satisfactory. The winning project shall belong to the Society.

The five winners of the second Preliminary shall be awarded two values in Class A.

LLOYD WARREN, *Chairman Committee on Education, 3 East 33d St., New York.*

AUSTIN W. LORD,

WALTER B. CHAMBERS.

CLASS B—PLAN PROBLEM. A FERRY HOUSE.

The ferry house, which shall be the city terminus of a railway line having its terminal station on the other side of the river, shall consist of:

A covered approach for the passengers arriving in carriages.

A vestibule with ticket office and package room.

A baggage room and checking office.

A large waiting room giving access to a ferry slip on each side and arranged with booths of all kinds for the sale of papers, fruit, sandwiches, etc., women's and men's toilet rooms.

A covered cab stand where the passengers arriving may get cabs, with starter's office.

Two slips for double-decked ferry-boats.

The whole shall have a frontage of 200 feet, the slips being at least 65 feet wide on centres at the mouth of the slip.

For the rendu there shall be required:

A plan at $\frac{1}{8}$ " scale.

A facade on the water and the one parallel on land, one at $\frac{1}{8}$ " scale, and one at $\frac{1}{16}$ " scale.

A section at $\frac{1}{16}$ " scale.

For the esquisse the same drawings shall be given at $\frac{1}{16}$ " scale.

The esquisse must be done in ink.

CLASS B—ORDER PROBLEM. A SEPULCHRAL ORDER.

This order shall be used for the portal of the burial vault of a private family which is cut in a rocky cliff some 30 feet high.

The portal which forms the subject of this problem must be flanked by at least two columns which may be engaged or entirely detached from the wall behind them and which need not necessarily follow in their proportions any one of the five established orders but should perfectly express in their composition the character of the place they decorate. The dimensions of the portal are not limited.

For the rendu there shall be required:

A plan at $\frac{1}{4}$ " scale.

An elevation and section at $\frac{1}{2}$ " scale.

A detail of the order filling a double elephant sheet.

All drawings must be drawn in ink with shadows cast.

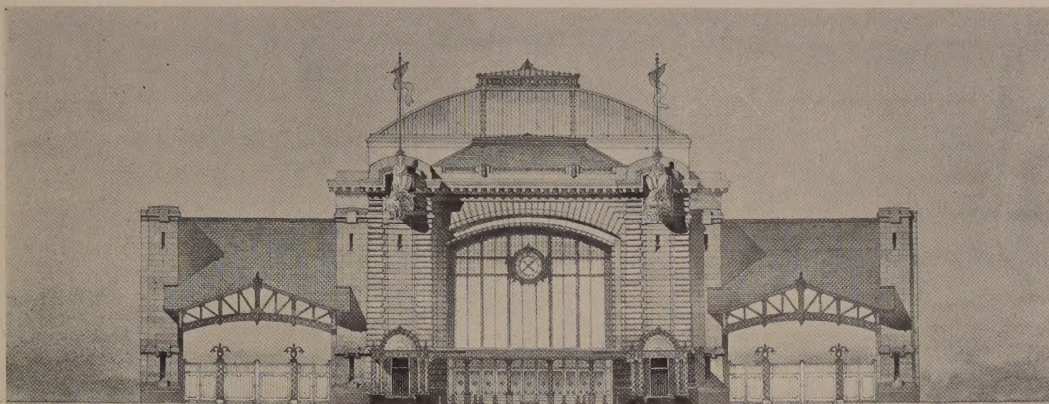
For the esquisse there shall be required plan, elevation and section at $\frac{1}{8}$ " scale.

The esquisse must be done in ink.

CLASS B—ESQUISSE-ESQUISSE. A PARK IN NEW YORK CITY.

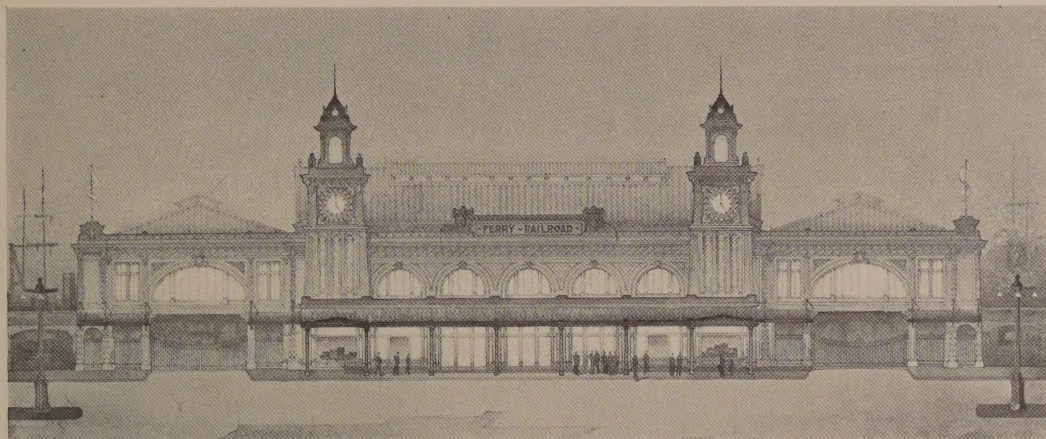
This park, consisting of one city block, 600' x 200', shall be laid out somewhat in the manner of those which have been recently formed by the city, of a complete block of land, as at the Five Points and the Hamilton Fish Park. It shall have an open loggia in which, fitted up as a gymnasium, the boys of the neighborhood may exercise in rainy weather; there shall be a basin, motivated by an architectural treatment, where they may sail toy boats; there shall

(Continued page 62.)



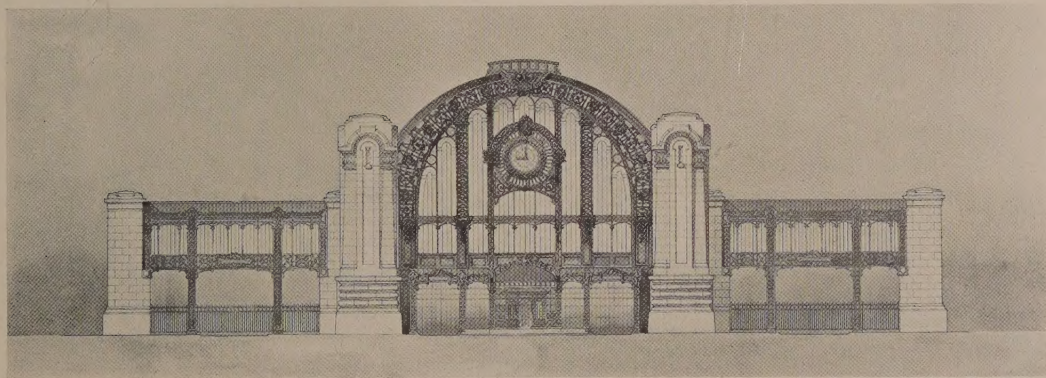
I. MENTION.

G. B. Webb, Atelier Hornbostel.



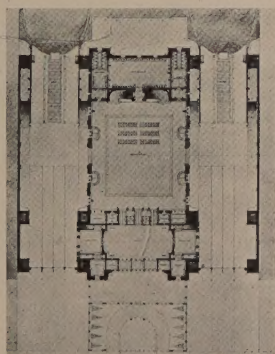
I. MENTION.

P. H. Ogden, Atelier Donn Barber.



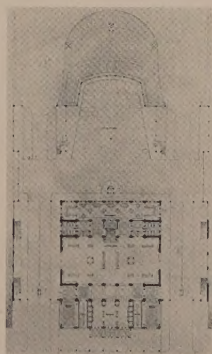
I. MENTION.

J. Holland, Atelier Hornbostel.



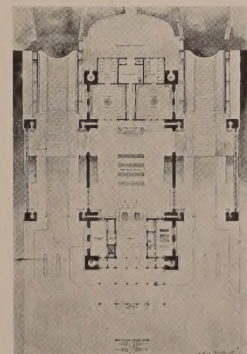
PLAN.

G. B. Webb.



PLAN.

P. H. Ogden.



PLAN.

J. Holland.

(Continued from page 60.)

be place for a small monument to the personage after whom the park is named; a spot secluded by shrubbery, where invalids may take the air. A railing shall surround it, pierced by a certain number of gates, which shall be treated decoratively; in short, it is left to the designer to make of this oasis in the desert of brick houses and office buildings which surround it, a spot which shall please the eye and rest the spirit of the weary who visit it, and which shall afford a playground for the children who live in its vicinity.

The drawing shall consist of a plan, elevation and section at $\frac{1}{32}'' = 1'$.

THE course of study established by the Beaux Arts Society is modeled on the system adopted by the École des Beaux-Arts, for architectural draughtsmen, with the intention of cultivating among them the principles of their art which the members of the Society have learned in Paris. Any group of students may choose a master under whom they wish to study, and under the auspices of the Society they may exhibit their work done in competition with other groups of students studying under other masters. A jury drawn from members of the Society will judge their work and give awards to the drawings which merit them. It is not the object of the Society at present to provide a complete course in architecture, as this is done by several universities throughout the country, but so to prepare draughtsmen in offices that they shall be familiar with the general principles of architectural composition in plan and in decoration, and a sufficient knowledge of Archæology, or the study of styles, to enable them to discriminate between the different epochs of design. The course is divided into two classes: Class B, into which any one of either sex may enter without examination; Class A, which the student reaches after having received certain awards in Class B. On completing the course the Society awards a certificate of proficiency. The course is not limited by time, the student being allowed to pursue his study at his own will or whenever he has the opportunity to do the work. There are no fees excepting in the work done in conjunction with the Art Students' League. The competitions of the Society are arranged just as at the École des Beaux-Arts. The students living in or about New York all present themselves at one time and place with drawing implements and to every one is given the programme of the current problem. For those living outside the city other arrangements are made as explained further on. From midday until nine o'clock they are at liberty to study the conditions of the problem, and at the same time they must hand in to the person in charge a small sketch of their solution, taking away a copy of their sketch with them. They then have about two months to work up their sketches in Plan and Order problems, and one month in Archæology problems, and at the expiration of these times the drawings must be delivered for exhibition and judgment. The drawings are shown for a week and the jury criticises and makes its awards. During the year there are given out five problems in Plan for Class A, and five in Plan and Order each for Class B, five in esquisse-esquisse, or nine hour competitions rendered en loge for each class, and four in Archæology for both classes together. There is also a class in modeling, a class in drawing from the cast, and an examination in general history, and a competition for two prizes in planning.

Quite one of the most difficult problems an architect has to face in his practice is the proper management of his clients so as to achieve a result satisfactory not only to the client, but also from the architectural point of view.

THE ARCHITECTURAL LEAGUE OF NEW YORK.

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WM. L. HARRIS,
1st Vice-President.

AUGUSTUS LUKEMAN,
2nd Vice-President.



215 West Fifty-seventh
Street.

FRANK E. WALLIS,
Secretary.

EDW. PEARCE CASEY,
Treasurer.

THE April meeting of the Architectural League, held on the 5th inst., was the nominating meeting and was also accompanied by an exhibition of church architecture and decoration. In the absence of the president, the first vice-president, Mr. William Laurel Harris, presided. The following ticket was placed in nomination:

For President:

ARNOLD W. BRUNNER.

For 1st Vice-President:

FRANK VINCENT DU MOND.

For 2nd Vice-President:

KARL BITTER.

For Alternate:

J. WILLIAM FOSDICK.

*For Members of the Executive
Committee Class of 1907.*

GEORGE W. BRECK,
HENRY HORNBOSTEL,
D. EVERETT WAID.

*For Delegate to Fine Arts
Federation:*

H. K. BUSH-BROWN.

The following guests were present and participated in the discussion relative to the subject on exhibition: The Rev. Dr. Hastings, Rector of the Union Theological Society; Mr. William Bisphan and Mr. George Zabriski, representing the Church Club; The Rev. Dr. Body, representing the General Theological Seminary, and Father John Hughes, representing the Paulist Fathers.

The exhibition will remain open until April 23d.

THE JOHN STEWARDSON MEMORIAL SCHOLARSHIP IN ARCHITECTURE.

THE Managing Committee of the John Stewardson Memorial Scholarship in Architecture announces by authority of the Trustees of the University of Pennsylvania, who act as Trustees of the Memorial Fund, a competition for a scholarship of the value of One thousand dollars, the holder of which is to spend one year in travel and in the study of architecture in Europe under the direction of the Committee.

Candidates must be under thirty years of age, and must have studied or practiced architecture in the State of Pennsylvania for the period of at least one year immediately preceding the fourteenth day of May, 1904.

Candidates are required to pass the following preliminary examinations:

Freehand Drawing. A five hours' study of an architectural subject from the cast will be required at the time of the examination, either in pencil, charcoal or crayon, as the candidate may elect.

In addition each candidate will be required to show the examiners six examples of his work in pencil, color and pen and ink, all these mediums to be represented.

History of Architecture. Written examination. A knowledge of the subjects treated in Hamlin's History of Architecture.

Construction. Written examination. A general knowledge of the subject, and familiarity with the use of Kidder's and Trautwine's Handbooks.

Language. Ability to translate at sight any passage in

Laloux's Architecture Grecque, or an equivalent work in French, Italian or German as the candidate may elect.

The preliminary examinations will take place at the School of Architecture of the University of Pennsylvania, on Wednesday, Thursday and Friday, March thirtieth, thirty-first and April first, 1904.

No candidate will be admitted to the final examination who receives less than sixty per cent. of the marks in construction, history and language, and less than seventy-five in drawing.

Graduates of any of the recognized schools of architecture (as approved by the Committee) will be exempt from the preliminary examinations. Any candidate who, in a previous year, has passed any preliminary examination of the John Stewardson Memorial Scholarship in Architecture or who in an approved school has completed the equivalent of any preliminary examination, will also be exempt from such examination, in this competition. Students in the course in architecture at the Pennsylvania Academy of the Fine Arts will be exempt from all examinations except that in language.

There will be required in the final examination a design for a terminal station of an underground electric railway. In addition to the customary waiting rooms, ticket offices, etc., a café-restaurant and a clock tower will be required. Competitors are recommended to study by way of preparation, buildings which are light and airy, large in scale, simple in exterior and adapted to the rapid movement of crowds. The specific requirements of the problem, the number, kind and scale of drawings, and other conditions will be made known on Saturday, April second, when each candidate will make a preliminary sketch at the School of Architecture, in the twelve hours between 10 A. M. and 10 P. M. The final drawings may be made either at the School of Architecture, which will be open to the competitors every weekday from 8 A. M. to 11 P. M., or at the Pennsylvania Academy of the Fine Arts, which will be open from 4 P. M. to 10 P. M. They are to be handed in on or before 10 P. M. on Saturday, May fourteenth.

The award will be made by a jury of architects, none of whom will be a member of the Managing Committee. The schol-

arship will be awarded on the result of the examination in design; but the marks in the preliminary examinations may be taken into account in case of doubt on the part of the jury as to the relative merits of the competitors in design. The successful competitor will be required to sail for Europe not later than August 30th, 1904. Inquiries may be addressed to Professor Warren P. Laird, School of Architecture, University of Pennsylvania, Philadelphia.

WARREN P. LAIRD,
FRANK MILES DAY,
EDGAR V. SEELER,
J. G. ROSENGARTEN,
GEORGE B. PAGE,
Managing Committee.

DESIGN AND SUPERVISION.

R. C. CHAPMAN.

(Continued.)

THE test of the sensitive eye is absent in the New Art craze, which indulges in the most rococo and luxurious forms. The professional artist who looks with ill-concealed disdain at the workman's simple design is really in sympathy with the "New Art" which uses materials, not for their intrinsic value or beauty, but as fancy materials that can be made to imitate any other substance, and can be cut or tortured into shapes and purposes for which they are ill-adapted. Handicraft, on the contrary, follows the honest traditions of the best periods. One writer thus significantly puts the case. "In the old days the workman was his own designer. No one is prepared to assert that the Gothic carvers worked from other men's designs. But they did not have to work in different styles, which means that they applied themselves to their own, knew it, and could exhibit taste on it. Nowadays many workmen execute their own designs. But the times are evil; the workmen have to work in different styles, of which they know very little; facility and speed are everything, taste is nothing; the workmen's work is never really looked at—it is only part of the assertion of opulence, and is itself never cared about. With a revision to a simple style, one on which the workman can feel his way to individual expression, and in which

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he no longer repeats the formula of other times, he will be able to design simple patterns, and to make them evidence of intelligence and choice on his part." These observations apply not only to ornament, but to all architectural work. The designer commits himself to a style he does not know, because he never has been trained in it; but the old craftsman who was also his own designer, worked in one style—that in which he was brought up. Instead of designing in half a dozen or more diverse styles, he confined himself to the one which he had learned thoroughly, both on the building and in the workshops, and to which he could devote his whole time. The consequence was he could supervise his own design and make it appear just what he intended it should be—the only favorable condition on which design and workmanship can be united. As it is now, design is made a profession by itself; the architect learns to design in any style, it is a commercial transaction with him. But few men can learn to make careful drawings of work and master the handicrafts engaged in production at the same time. The design and work must go together—the artistic handicraft in short. Therefore we come to the only true conclusion, that the workmanship basis of design is the real one; the more the artist knows of the method of producing his work in certain materials the more perfect he is. The sculptor and carver both execute their own design in the highest class of work; that artist is the most masterful and effective who can in the management and handling of the technical part of his art—the pigments, mixing and manipulation—translate his ideas and impressions or passion on the canvas. The real artist has always been his own executant—the architect's work alone is divided. But it will be said the architect cannot execute his own designs in the same manner as other artists do. Under modern conditions it is impossible; the art of design has passed into the hands of a profession, the execution of construction into those of builders and contractors. The supervision of building is the one thing left to the profession to remind them of their original craft. It may be taken to be a remnant of the earlier practice, when the architect was the chief artificer and was master of the work. If the practice of supervising went, there would be nothing left to connect the architect's design with the real building. And yet there are some in the profession who would not trouble if this slight tie was also severed; they think that the superintendence of a building should be left to clerks of works who have been trained in the work. Practically this is the case already in the majority of large buildings, where the architect seldom puts in an appearance on the works

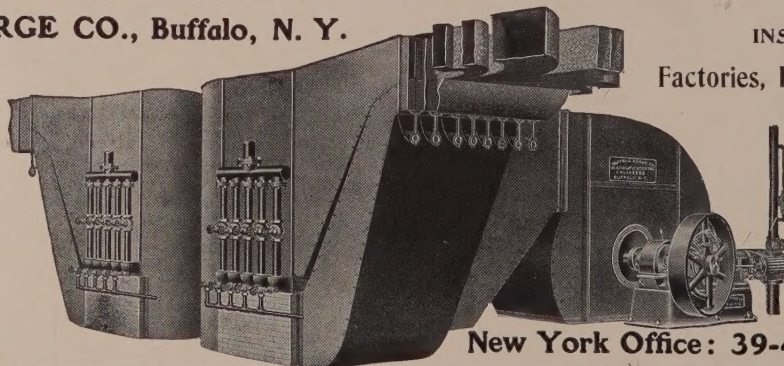
unless it is convenient. The subject is one too large to discuss in one article. There are occasions when the complex nature of the building and its size renders the services of a resident superintendent indispensable; no architect engaged in professional work would have the time or opportunity of inspecting and examining everything in operation that was taking place. The practitioner likes to feel he is in touch with the building, and the process of superintendence enables him to be so. It enables him to have some control over work, to check irregularities or correct what is being done amiss, and to verify the work and details as the building proceeds. After actual execution of the work or the craftsmanship, superintendence occupies an important part, as it implies, of course, an acquaintance with the construction and methods of building, and its several trades. Hence it follows that the most competent superintendents of building operations are to be found among those who have a practical knowledge of the trades, and that clerks of works are generally recruited from men who have occupied the position of building foremen or master tradesmen. The architect has no such claim to practical knowledge of detail. He may, however, do much by assiduous attention, observation, and study to fulfill the duties of general supervisor of buildings over which he has control. Being the designer, he ought to be able to put his ideas in the material he employs, to master the best methods of carrying out his own details, though there are duties which might imply a considerable amount of personal observation and study of building operations far beyond the attainment of the average young architect, who has few opportunities of inspecting buildings during his three or four years' articleship, and his course of studies for the professional examinations. An ancient authority on architecture has said the architect should be more skilled as a judge than an operator. The observation leads us to a consideration of the question whether the judicial mind, one capable of weighing evidence of practice and of forming a comprehensive idea of the whole design, is not, after all, quite as well, if not better, qualified to supervise his own design than the craftsmen employed in the execution of the building. We do not deny our first enunciation that workmanship is the basis of design, but have to consider the modern practice of architecture as it obtains to-day—a number of separate trades employed by a contractor who undertakes the work on commercial lines, and who has no personal interest in the design. Each workman may be the best judge of his own part of the work, and not that of his co-workers. The trades often overlap, or are in conflict with each other.

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